DOCUMENT RESUME

ED 207 304 EC 140 047

AUTHOR Harris, Cordelia Graves
TITLE Dance for Students with Orthopedic Conditions--Popular, Square, Folk, Modern, [and] Ballet.
INSTITUTION American Alliance for Health, Physical Education, Recreation and Dance, Reston, Va. Information and Research Utilization Center.
PUB DATE Apr 79
NOTE 24p.
AVAILABLE FROM American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Dr., Reston, VA 22091 ($2.00).
JOURNAL CIT Practical Pointers; v2 n9 Apr 1979

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Adapted Physical Education; *Dance; Elementary Secondary Education; *Physical Disabilities; *Teaching Methods

ABSTRACT

Preparation for teaching dance to orthopedically handicapped students is discussed in addition to specific suggestions for teaching popular dance, square dance, folk dance, modern dance, and ballet. Dancing is seen as a way to give orthopedically handicapped students physical education success without competition. Recommended music for each type is listed, as are additional resources, including films. (CL)

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Volume 2, Number 9
April 1979

DANCE FOR STUDENTS WITH ORTHOPEDIC CONDITIONS--Popular/Square/Folk/Modern/Ballet

by Cordelia Graves Harris

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Equal opportunity is more than words at Sunbeam School (Cleveland, Ohio). Students with various orthopedic conditions, despite wheelchairs, crutches, or braces, actively take part in different physical and recreational activities including popular, square, folk, and modern dance and ballet. Practical adaptations and common sense approaches introduced at Sunbeam School by Cordelia Graves Harris are shared through this Practical Pointer. We are all indebted to Cordelia Harris for this valuable contribution that will enable many individuals with orthopedic conditions more and better opportunities to become part of social and recreational mainstreams in their own schools and communities.

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All children love to dance. Dance can easily be adapted for individuals with various orthopedic conditions. In addition to being entertaining, dance activities provide children with opportunities to improve posture and coordination while at the same time acquiring better self-images.

Many boys need special pushes to get them involved in modern dance. To accomplish this, provide boys with masculine themes for modern dance--Indian war dances, karate related dances, search and rescue dances, and football related dances. Ballet may have little appeal for some boys. However, all other dance materials contained in this Practical Pointer are appropriate for boys as well as girls.

When working in dance, students with orthopedic conditions can substitute swinging, walking, sliding, wheeling, or use of arm movements for regular dance steps. Planning ahead is critical to the success of these activities. A teacher might have to practice dancing on crutches or in a wheelchair to lean types of movement patterns germane to these modes of ambulation.

GETTING READY

Activities which can be used to prepare students with orthopedic conditions for dancing include:

- Place big left and right posters in the front and back of the room.
- Have students raise their right and/or left hands on cue.
- Instruct students to raise their right and/or left feet on cue--if able.
- students in wheelchairs practice turning with control.
- Have students on crutches or with braces practice turning with control.
- Select walkers with good balance to push students in wheelchairs who are unable to push themselves; always be careful when turning wheelchairs.
- Demonstrate correct ways to push wheelchairs--do not touch anyone with a wheelchair or rush to the center of a circle with a wheelchair.
- Ask students to explain proper ways to push a wheelchair before being allowed to push for any type of dancing.
- Instruct walkers with poor balance to be careful when stepping backwards.
- Explain proper ways to fall.
- Allow walkers with extremely poor balance to use wheelchairs if they are available.
- Instruct students to practice walking around in a circle without touching individuals in front or in back of them.
- Have students make a small circle by turning left to the count of four; repeat this same activity to the right.
- Instruct students to take a scattered formation. Use a drum beat with a loud accent on the first beat; play second, third and fourth beats softly. Each time the first loud beat is played, students must change directions. Caution students not to bump into anyone.
- Conduct slow motion races to music.
- Have students compile a list of things to remember when starting and stopping.
- Have students volunteer safety tips to remember when walking backwards.
- Do a short dance to music using the following sequence...

  ...forward eight steps, backward eight steps.

  ...forward four steps, backward four steps.

...forward one step, backward one step.

- Have students in wheelchairs complete these dances by equating one or part of a wheel turn to one step.

- Caution students with crutches always to put them in safe places. If a student is dancing in a wheelchair or doing a stationary dance in a chair, crutches should be either on the top of a table or in the crutch rack provided in the back of a wheelchair.

- List on the chalk board ten things to do while participating in dance--i.e., push wheelchairs slowly and with control and only push if you are an assigned pusher; be patient with your partner if you can move a lot faster than he/she; hold the chair for a crutch walker if he/she is going to sit down or get up--crutch walkers are allowed to perform an entire dance from a chair in some circumstances; if you are not dancing, be a good audience.

- List on the chalk board ten things not to do while dancing--i.e., no running; no shoving another student off balance; no passing the person in front of you when traveling around in a circle; no dancing without a seat belt on if in a wheelchair.

- Show students how they can safely swing their partners. If two walkers are swinging and one has poor balance, the student with good balance might dance around the student with poor balance. Two students with good hand usage in wheelchairs can hold wheelchair arms and propel themselves around each other by using their other arms to push the wheels.

- Have a student unable to use a foot use a hand when words in Hokey Pokey specify, "Put your left foot in,"--have the student put his/her left hand into the circle.

- Have students unable to make full turns just turn a little to the left/right and then come back to starting positions in square dancing.

- Have an assigned pusher push a student in a wheelchair unable to push him/herself through a full turn.

- Have students with extremely poor balance--walker or crutch walker--sit in a regular chair or use a wheelchair in ballet dances.

- Assist students who are very weak and incapable of voluntarily moving their own body parts by moving their arms through simple dance patterns.

- Omit moves or just clap to music if a student finds any particular move too difficult.

POPULAR DANCE

Since popular dance is highly individualized, it is the easiest form of dance to be done by students with orthopedic conditions. Most crutch walkers who manifest an adequate amount of coordination and balance are able to dance without assistance from teachers, aides, or other students. Crutch walkers exhibiting poor balance can be given either a regular chair or wheelchair depending on the format of a particular dance. Students with strong upper extremities who are in wheelchairs can dance in any configuration without assistance from others. Students with marked weaknesses who are in wheelchairs may dance in stationary positions or have pushers assigned to them.

Pair students carefully--put a student with good balance with a student with poor balance; pair a walker with a student in a wheelchair; sometimes students must be given opportunities to pick their own partners! Just as students enjoy picking their own partners, they also enjoy making up their own moves to popular records.

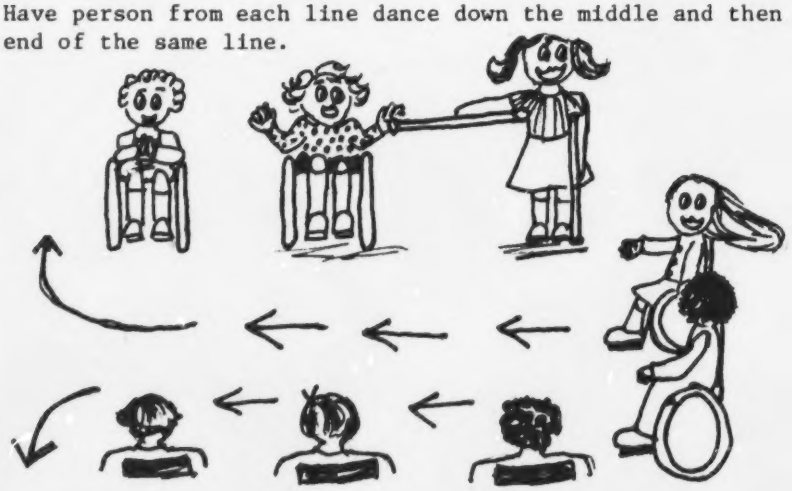
After allowing students to complete their own variation of popular dancing, try Soul Train. Even though Soul Train has been around for a number of years, it is excellent for students with orthopedic conditions because only one couple is spotlighted at a time.

Soul Train

- Place students in two parallel lines--girls on one side and boys on the other side.

- Have each student dance in place until it is his/her turn to dance down the middle; be sure to assign pushers for students in wheelchairs who need this type of assistance.

- Have person from each line dance down the middle and then go to the other end of the same line.



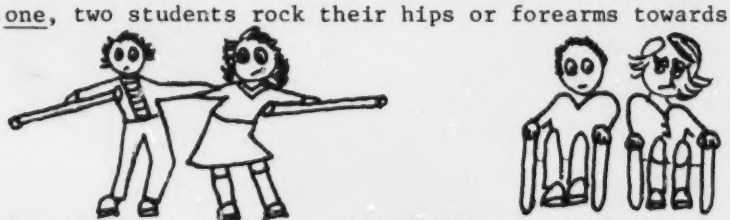
. Continue in this way until everyone has had a chance to dance down the middle. Repeat the same procedure with the two students who danced down the aisle last now going first and proceeding in the opposite direction.

Bump

Another exciting popular dance enjoyed by youngsters with orthopedic conditions is the Bump. Instead of bumping hips in traditional fashion, students in wheelchairs bump elbows with partners. Many crutch walkers have sufficient balance to bump without any special aids. With the general populations dances last a short time. However, once individuals with orthopedic conditions find something good, they hold on to it. For example, the Bump has been a popular dance at Sunbeam School for six years. To get rhythm down pat many students bump walls with hips or forearms.

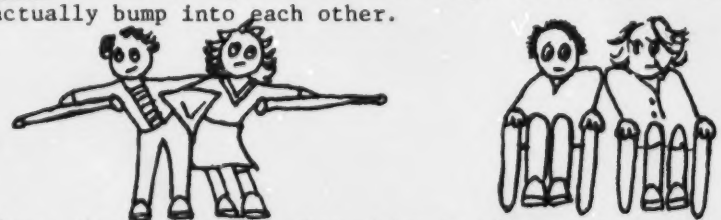
This dance is broken down into four beats. On . . .

...one, two students rock their hips or forearms towards each other.



...two, these students move their elbows or hips in opposite directions away from their partners.

...three, students again move their hips and forearms towards each other and actually bump into each other.



...four, they again move their hips or elbows in opposite directions away from their partners.

Variations

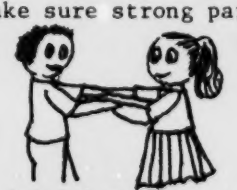
- Instead of hitting or bumping one time, Bump twice on each advance and once on each retreat.
- Change levels of bumps by bumping shoulders, feet, or fingers instead of hips or elbows.
- Complete this dance with three dancers rather than two. With three dancers the individual in the middle should be the most coordinated. First the person in the middle bumps with the person on the left, then proceeds by bumping with the person on the right; the center person then swings back and bumps with the person on the left and then again with the person on the right.

Hand to Hand Disco Dancing

- Encourage students with good balance to spin while students with less stable balance turn spinning students.

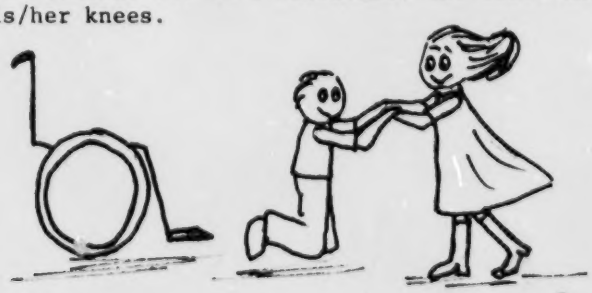
- Let students with good balance and flexibility be spun by individuals in wheelchairs.

- Remember, double hand dancing is excellent for individuals with poor balance who are walkers; make sure strong partners are assigned to these students.



- Encourage students (girls) to lean against partners with good balance instead of leaping up on partners and extending legs to the side; after attaining a good balanced position, a leg may be extended to the side.

- Take someone out of a wheelchair and allow him/her to do disco dance on his/her knees.



The following is a sample basic foot pattern that can be used in disco dancing.

- Step forward with the left foot
- Step forward with the right foot
- Step backward with the right foot
- Step backward with the left foot. On this step the left foot travels in a backward direction until it is about one foot behind the right foot. At this time the body sways backwards to complete a dip.

SQUARE DANCE

Square dances may also be adapted to accomodate dancers with handicapping conditions. A circle formation works well since it enables a teacher to keep an eye on all students. This is important because many students get caught up in excitement generated by the music, calls, and general square dance atmosphere. Furthermore, many students with orthopedic conditions need models to follow. For example, the command Honor Your Partner means little unless they see someone performing these movements.

It is important to keep manuevers simple when involving students with orthopedic conditions in square dance. If some students can perform complicated moves and patterns, just call them to the center of the circle to do them after which these students return to positions in the circle. In general, avoid using square dance records that have calls since these movements have been designed for dancers with normal mobility and movements. Students with orthopedic conditions, especially beginners, have difficulties in completing skills and patterns in time provided for calls. Some maneuvers may also be too difficult for some of these students.

Do-si-do. Walkers move toward each other, pass right shoulders, go back around each other without turning, and walk backwards to place passing left shoulders. Each dancer always remains facing his/her starting direction. Students in wheelchairs wheel around each other and then return to place.

Honor your partner. Walkers--boys place feet together and bend forward from the waist; girls extend one foot forward and curtsy. Students in wheelchairs--girls bow from the waist and extend both hands over an arm rest of the wheelchair; boys bend forward from the waist to bow. If some individuals are unable to move the trunk area, they may just bow heads.

Circle left. Students in wheelchairs who need pushers should be assigned them before the dance begins. All students move in circular fashion to the left.

Circle right. All students move in circular fashion to the right.

Play the fiddle. All students pretend they are playing fiddles.

Stamp your feet. All students who are able stamp their feet in time to the music; others move different parts of their bodies.

Country shout. All students let out a big country yell, Hew Haw!!!

I can't hear you. Students yell Hee Haw again but louder than the first time.

Clap your hands. All students clap hands in time to the music.

Ladies to the center. Girls walk or wheel to the middle of the circle.

Gentlemen to the center. Boys walk or wheel to the middle of the circle.

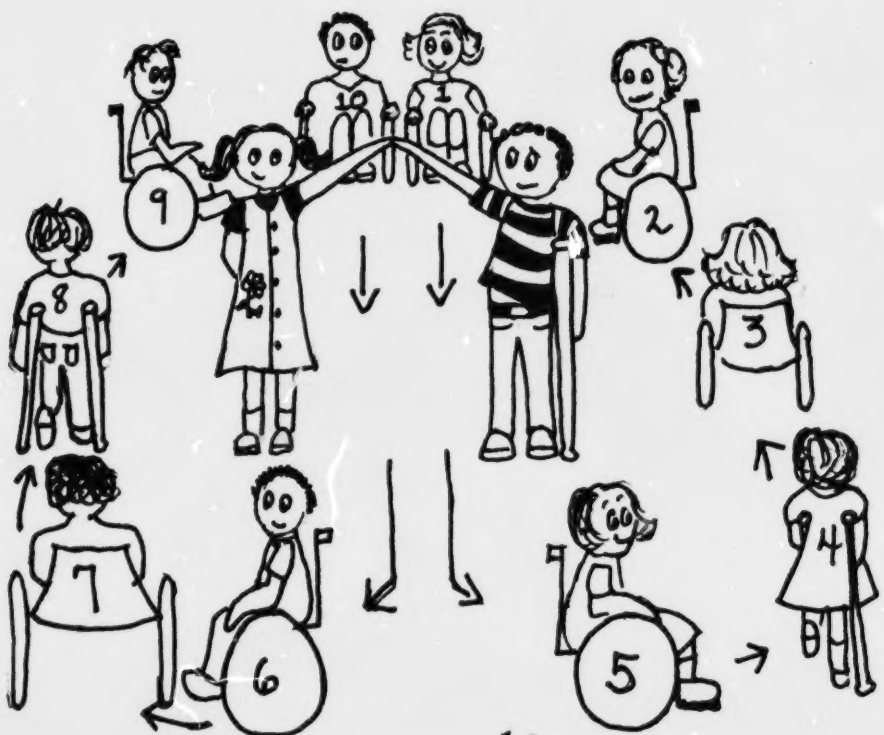
Gents go back home where you belong. Boys return to starting positions.

Give your partners five. Each student slaps hands with the person on his/her left and then with the person on the right.

Pat your knees. All students pat knees in time to the music.

Wash clothes. All students pretend they are washing clothes on a scrub board and say Scrub Ba-Dub-Ba five times.

Make a bridge. Students 5, 4, 3, and 2 follow student 1 under the bridge, turn to the left, and then go back to their original places. Next, students 6, 7, 8, and 9 follow student 10 under the bridge, turn to the right, and then go back to their original places. Reminder--assign pushers to students in wheelchairs who are unable to push themselves.



Allemande, grand right and left. All 1s face left and all 2s face right. On the cue go all 1s pass 2s on the outside and 2s pass 1s on the inside. Next 1s pass 2s on the inside and 2s pass 1s on the outside. Following this in-and-out weaving procedure students work their ways around the circle until they reach original starting positions. Students use the same floor pattern followed in a traditional Allemande grand right and left. However, students do not complete hand movements; they simply weave in-and-out passing shoulders. Timing is critical to this maneuver; make sure slow moving students in wheelchairs are assigned pushers. If several students have difficulty ambulating, assign them number 2 and let 1s weave in-and-out around them. Instruct 1s to travel on the outside first and then the inside.

Sunbeam School Version of the Texas Star

Four couples form a set with each set positioned in the middle of one side of a twelve foot square; all dancers face the center. Make provisions for students who cannot keep up. For example, assign a pusher to any student in a wheelchair unable to push him/her self. Provide a wheelchair for any crutch walker who tires easily or is unable to keep up.

Honor your partner. Ladies curtsy and gentlemen bow.

Honor your neighbor. Boys turn to the left and girls turn to the right, bow or curtsy to neighbors.

Ladies to the center and back to the bar. Ladies walk or wheel four steps to the center of the circle; then step or wheel back four steps to original positions.

Gents to the center and form a star with the right hand cross. Walkers put right hands in; students in wheelchairs who are able also put right hand in. A person assisting a student in a wheelchair who is unable to put a hand in can substitute by putting his/her own hand into the circle.

Back with the left and don't get lost. Boys make the star in the opposite direction with the left hand in.

Pass your honey and go on to the next. Boys find new partners when they are one girl past original partners.

Clap your hands. All students clap hands eight times.

Stamp your feet. All students stamp feet eight times. Students in wheelchairs who are unable to stamp their feet may hit sides of wheelchairs.

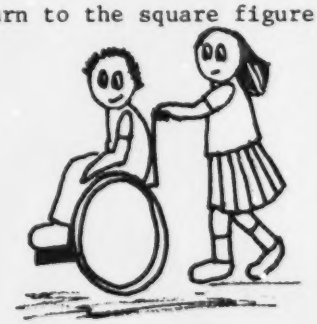
Swing your partner. Walkers swing in usual fashion. If one partner is in a wheelchair and the other partner a walker, the walker may turn the wheelchair two complete times. A crutch walker who is unable to hook arms may just pivot around his/her partner. Two strong students in wheelchairs may swing each other using free arms with which to pivot.

Do-si-do your partner. Walker or crutch walker can do-si-do around a student in a wheelchair if the student in the wheelchair has trouble moving. If two students in wheelchairs are partners, one stays still and lets the other go around.

Now ladies swing in and gents swing out. Couples stay close together if they are unable to hook elbows. Each couple walks four steps out to the center of the circle. On fifth, sixth, seventh, and eight steps ladies swing in to the center and form a star; girls do not have to actually move around the star. Next, girls back out of the star and boys move into the star.

Go back home where you belong. All students return to the square figure with their partners.

Repeat calls as many times as desired.



Reminders

- Space students in wheelchairs and walkers evenly around the circle.
- Assign pushers to students in wheelchairs who are unable to push themselves.
- Have students leave enough space between themselves and their neighbors for an invisible person.
- Make a tape of calls to be used during the dance so you, the teacher, can be free to help.
- Turn volume up loud so the tape can be heard above noise of crutches and wheelchairs.

FOLK DANCE

Many folk dances require such vigorous movements and complicated steps that it is difficult for the majority of students with orthopedic conditions to participate successfully. However, after much experimentation, I have discovered that working with bamboo poles affords an excellent chance for students in wheelchairs as well as walkers to participate, be successful, and have fun in folk dance.

- Have two students with good hand usage move poles on the floor.
- Instruct students in wheelchairs to put a crutch or stick between moving poles.
- Have walkers with good balance put one foot between moving poles.
- Ask walkers with poor balance to sit on the floor and place their hands between moving poles.
- Have crutch walkers with good balance place one foot or one crutch between moving poles.
- Have a crutch walker with poor balance sit on the floor and place his/her hand between or sit in a chair and place a stick between moving poles.
- Have a student in a wheelchair who cannot hold a long stick play some type of musical instrument.
- Do not move poles so that students with more severe problems can participate successfully.

Mexican Hat Dance

The Mexican Hat Dance is another folk dance which is throughly enjoyed by students at Sunbeam School. Use a double circle formation and assign students who have trouble ambulating to the inside of the circle; assign students who are able to move independently to the outside of the circle.

- Kick in hopping fashion the left heel out, then the right, and then the left. After hops are completed, students clap their hands two times. Foot movements--left-right-left. Hand movements--clap-clap. Repeat this series four times. Adaptations for students unable to kick their heels out in a hopping fashion. Use the hands as follows--push out left hand-right hand-left hand and then clap twice.

- Have students who are able swing their partners eight beats.

- Have students take off and wave their hats in the air for eight beats. If students do not have hats, have them wave hands over heads like they are waving to someone far away.

- Have dancers on the outside of the circle walk or wheel around eight steps to the left; the person in which each is in front of is his/her new partner.

MODERN DANCE

Modern dance and movement techniques work extremely well with students possessing orthopedic conditions. Since no movements are wrong, students can feel free to explore with their bodies. Many students with doctor's approval can be taken out of wheelchairs for modern dance. Crutch walkers can be liberated from their crutches so they too can be free to express themselves physically. The potential and possibilities of modern dance are unlimited--not even the sky limits as is seen from the following approaches and suggestions.

- Dance out building a fire. Students who are able to move can build an imaginary fire around students who are unable to move a great deal. Students with limited amounts of movement can use arms to show flames flickering. Students unable to move arms can accomplish this by moving their heads.

- Dance out building a snowman. Students who are able to move can pack imaginary snow on students who cannot move.

- Do short dances pretending to be different animals. Students in wheelchairs can lean forward and swing one arm to imitate elephants. Crutch walkers can bounce a little to represent movement patterns of rabbits. Some students can crawl on the floor weaving in and out other students as they pretend to be snakes. Girls in wheelchairs can float arms like birds while boys in wheelchairs comp. ete rough moves pretending to be lions or tigers. Soft drum beats can be used when girls move and harsh percussive beats direct boys to move.

- Instruct students who are walkers with good balance to push students unable to push themselves. They can also dance through or around wheelchairs to make interesting floor patterns.

- Discuss different means of traveling or moving from place to place in dances.

- Discuss types of movements that can be done in stationary space--vibrate, shiver, shake, quiver, tremble.

- Discuss different ways students can turn. Students in wheelchairs can spin slowly in their chairs. Crutch walkers can twirl slowly around on their crutches. Walkers can turn in standing positions or turn by rolling on the floor.

- Explain how stops or pauses in dances are important. For example, when students can freeze movements for a few seconds they have mastered a difficult dance technique.

- Have students participate in four percussive moves by dancing out words such as stamp, punch, explode.

- Show students how to contract and then have them show how small they can make themselves.

- Show students how to expand and then have them show how big they can make themselves.

- Demonstrate how it is possible to change levels in which dances are taking place and then have students practice rising and falling.

- Show how advancing and retreating are used in dances as effective techniques of getting messages across.

- Discuss the three main parts of a dance. The beginning starts in a definite place with a definite shape. In the middle of the dance or near the end should be a high point known as the climax, a point in which something outstanding is done. The dance should end in a special way with the last move being held for a few seconds so the audience knows the dance is completed.

- Discuss effects tempo has on dance. Explain how a dance can look serious if done slowly and comical if speeded up. Play a record at forty-five rmp and then play the same record at seventy-eight and/or thirty-three rpm.

- Have students dance out a fly stuck in butter or a piece of chewing gum being chewed.

- Have students dance out a ping pong ball bouncing back and forth across a table or a rocket being launched.

- Pretend to be in a room filled with jello so that students can give their own dance interpretations on how to get out of this jellowish situation.

- Pretend to have a fight (no contact) with a partner.

- Be a seed growing into a flower, spaghetti cooking in a pot, or bacon frying in a pan.

- Make a tape of appropriate sounds to go with each dance theme. Announce the theme on the tape and then have related music play for about twenty-five seconds.

- Have boys dance out a complete Indian War Dance. In Part I all students show that they are warming themselves by a fire. In Part II one of the braves goes off and returns with information about another tribe that has declared war against them. In Part III students make up their own war dances. In Part IV students show their audience through dance how the story ends. This dance should be twenty-five beats or more.

- Have girls dance out a complete Indian Rain Dance. In Part I students dance slowly looking towards the floor or earth. In Part II students take ten beats to raise their arms and heads slowly towards the ceiling or heavens. In Part III students compose a twenty-five beat dynamic rain dance.

- Allow both boys and girls fifteen minutes or more to practice and work out their ideas.

- Suggest different movements to students if they get stuck.

- Encourage students to use props. Boys might use drums or tomahawks. Girls can use thin pieces of material to wave for rain.

- Discuss different levels of movements and how they can make mirror dances more interesting.

- Explain how different speeds of music can make mirror dances more exciting.

- Have students work in a circle with one student as the leader. The leader initiates some type of movement; then the person to his/her left does the movement to the best of his/her ability. That movement travels around the circle until everyone has had a chance to try it. Then the first person to the left of the original leader becomes the new leader who initiates a completely different movement.

- Give students time to practice movements they might want to try in mirror dances.

- Place three mirrors safely around the room so students can study their own dance reflections.

- Explain how reflections are always opposite--students who pretend to be reflections of other students must lift right hands when the other students left their left hands.

- Pair students of similar abilities together.

- Mirror each other's facial expressions and head motions when partners are unable to lift their arms.

- Have students wave long thin pieces of colorful material to show a tree blowing in the wind, thunder and lightening, a rain storm.

- Supply students with newspapers, have them arrange these papers in patterns resembling leaves and then dance out playing in leaves.

- Have the class create a dance using balloons. Divide students into two groups with half having yellow balloons and half having red balloons. On cue all students with red balloons raise them in some fashion to the music; all students with yellow balloons lower them. Have one group make big movements and the other small ones with the balloons.

- Have students make up spider web dances using ropes.

- Assign each student a partner and then have each couple make up a dance using a rope. Caution students to avoid wrapping the rope around his/her body or the partner's body. Have students turn the rope or make waves.

- Discuss how different movements go with different feelings--happy, sad, glad, mad, frightened, amazed.

- Play a game where students do five movements to show whether they are happy or sad, hot or cold; the student who first guesses the action becomes the new leader.

- Play a game of opposites with two lines facing each other. Line A is hate and Line B is love. Next have Line A be sadness and Line B be happiness. Have the lines invisibly pulling at each other.

BALLET

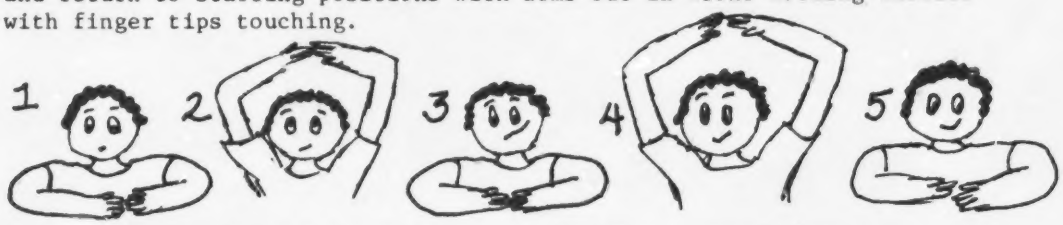
Many students with orthopedic conditions have the ability to ge graceful. Many of these students can dance with their hands even when their legs cannot move. Special considerations include providing chairs for walkers with balance problems. Following is a dance called Bluebirds which was designed especially for students with orthopedic conditions; it's major emphasis is on use of hands and arms.

Bluebirds

- Start the dance with all students situated in a horizontal line, crutch walkers seated in chairs and walkers equally distributed between students in wheelchairs and in chairs.

- All students hold their arms in front of their bodies in rounded positions with finger tips touching.

. Have students raise their arms simultaneously, make two complete circles, and return to starting positions with arms out in front forming circles with finger tips touching.



. Have students take their arms from position five, extend them out to the sides, and flap the arms gracefully like a bird's wings; flap the wings twice.

. Have students criss-cross arms four times, waving hands along with the arm movements.

. Have students bring arms back and over heads while bending forward; repeat these movements.

. Have students in wheelchairs and in chairs repeat steps 6 to 10 twice. Walkers dance completely around students in wheelchairs and chairs and then kneel in front of students in wheelchairs and in chairs.

. Have all students move together again. Whether kneeling or sitting, students take their left arms, sweep them across the fronts of their bodies, and then place them over their heads on the right sides of their bodies. This is done twice on left sides and twice on right sides.

. Have all students gracefully return to original starting positions at which time they repeat 19A twice and hold four beats for the end of the dance.

IN CONCLUSION

Most examples included in this Practical Pointer have been tested over a period of six years. Many complicated skills have been purposely left out. Students at Sunbeam School include children with both mild and severe handicapping conditions. These activities have been designed exclusively for children with orthopedic conditions.

It is often difficult to take a complicated dance such as the Texas Star and incorporate every move into an adaptation. This can be compared to translating a language. In some situations there is no exact translation. Or perhaps so much is lost in translating that the original meaning is lost. My emphasis is more on accomodating skill levels of children with orthopedic conditions than on making an exact copy of what able-bodied people do.

In addition to affording children with orthopedic conditions chances to have a lot of fun dancing, this approach gives students opportunities to have successful experiences in physical education; in dance there is little emphasis on competition. Dancing is an important part of our culture that might be a vehicle to help students with orthopedic conditions be more accepted by their peers. It has been my experience that many able-bodied people are afraid of individuals with handicapping conditions. However, when most people see that those with orthopedic conditions can do activities they associate with able-bodied people, this reality can help break the ice.

Dressing up in costumes and use of props are always infectious when attempting to generate interest. The art teacher at Sunbeam School made lovely cartoon type drawings of children with orthopedic conditions dancing. This is another important way to provide role models for children with orthopedic conditions in dance to be successful. It will be necessary for you to put your own personality and lots of energy to make these recommendations and approaches come alive.

RECOMMENDED MUSIC

Popular Dance

- Soul Train--The Soul Train Theme Music or Get Off (Foxy-Dash Records, 1978).
- The Bump--The Bump or You Got To Keep On Bumping.
- Hand to Hand Dico Dancing--Macho Man (Village People Casablanco Records, 1978) or La Freak (Chic Atlantic Record Company, New York, 1978).

Square Dance

- Square Dance Activities--Square Dance Party--Side Two (The Rhythm Rangers, Tops Records).
- Texas Star--Skate Away (Folkcraft Records, 1159 Broad Street, New York, New York) or Bingo (Folkcraft Records).

Folk Dance

- Bamboo Pole Dance--Meitschi Putz Di (The Folk Dancers, Michael Herman's Orchestra, 1950).
- The Mexican Hat Dance--La Raspa (RCA Records or Kimbo Educational Activities Records, Side B).

Modern Dance

- Use a drum.
- Record appropriate sounds--i.e., water, footsteps, wind, traffic--to accompany a variety of dance situations.

Ballet

- Bluebirds--The Swan Lake Ballet by Tchaikovsky.

ADDITIONAL RESOURCES

1. Write: Improvement Instruction for Low Incidence Handicapped Children in Ohio
   1150 Beatrice Drive, Dayton, Ohio, 45404

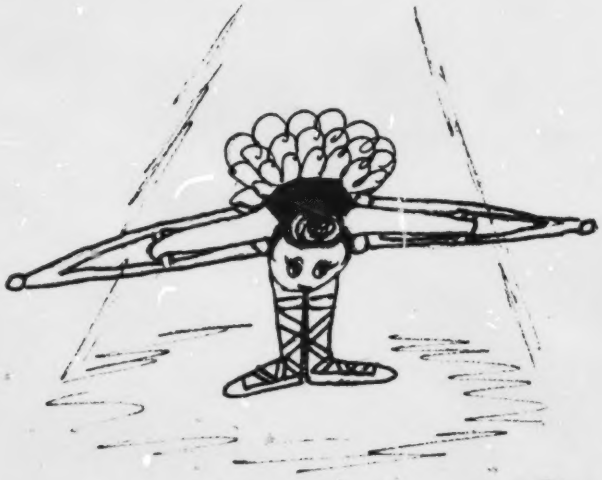
   Ask for: Dance Module of Instruction, written by Cordelia A. Harris, Cleveland Public Schools, May 15, 1976.

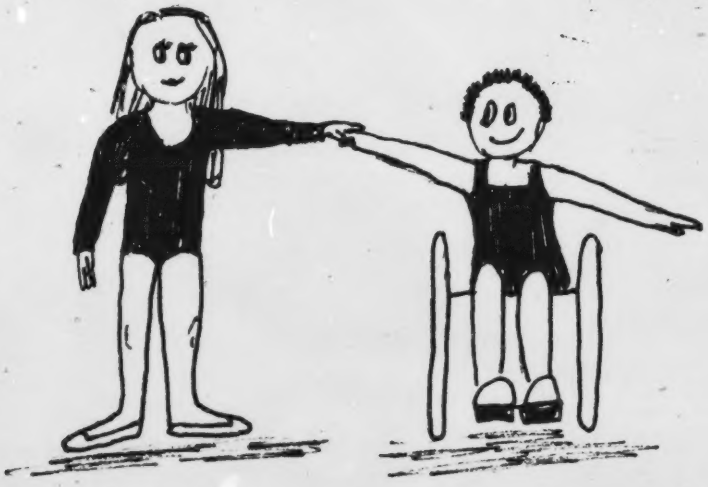
2. Mosston, Muska. Developmental Movement. Columbus, Ohio: Charles F. Merrill Books, Inc., 1964.

3. Nagel, Charles and Fredericka Moore. Skill Development Through Games and Rhythmic Activities. Palo Alto, California: The National Press, 1966.

4. Hackett, Layne C. and Robert G. Jenson. A Guide to Movement Exploration. Palo Alto, California: Peek Publications, 1975.

5. Hunt, Valerie V. Recreation for the Handicapped. Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1955.





Publications Available through AAHPER on . . .

DANCE . . .

DANCE AS EDUCATION, 1977. 56pp. (243-26106) $4.95.

CHILDREN'S DANCE, 1973. 96pp. (243-25446) $6.50

DANCE DIRECTORY: PROGRAMS OF PROFESSIONAL PREPARATION IN AMERICAN COLLEGES AND UNIVERSITIES, 1978. 144pp. (243-26230) $4.00

DANCE DYNAMICS, Reprints from JOPER, May 1977 and May 1978. 36pp. Package of 5, $6.00, (243-26430)

DISCOVER DANCE, 1978. 80pp. (243-26374) $6.50

ENCORES FOR DANCE, 1978. 192pp. (243-26376) $8.00

Films

DANCE IS A 12 minute slide-tape which has been developed as a companion piece to the book, Dance As Education.

DANCE AND HANDICAPPED INDIVIDUALS . . .

CHOOSING AND USING PHONOGRAPH RECORDS FOR PHYSICAL EDUCATION, RECREATION AND RELATED ACTIVITIES, 1976. 92pp. (245-26006) $3.50

DANCE FOR PHYSICALLY DISABLED PERSONS: A MANUAL FOR TEACHING BALLROOM, SQUARE AND FOLK DANCES TO USERS OF WHEELCHAIRS AND CRUTCHES, 1976. 128pp. (245-25916) $7.95

DANCE THERAPY-FOCUS ON DANCE VII, 1974. 80pp. (243-25570) $6.50

MATERIALS ON CREATIVE ARTS FOR PERSONS WITH HANDICAPPING CONDITIONS, Rev. 1977. 104pp. (245-26002) $4.00

Films

A VERY SPECIAL DANCE A 16mm sound color film, developed in cooperation with NBC/TV of Salt Lake City, about the work of Anne Riordan, dance educator, with mentally handicapped young adults. Orders from AAHPERD, c/o NEA Sound Studios, 1201-16th St. NW, Washington, D. C., 20036.

Reprints Available through IRUC on . . .

DANCE AND DANCE THERAPY . . .

TEXAS DEPARTMENT OF MENTAL HEALTH AND MENTAL RETARDATION RECREATION AND PHYSICAL EDUCATION GUIDE, 1973. 326pp. (IRUC Order #247) $32.60

ACTIVITIES DESCRIPTION NOTEBOOK, 1975. 62pp. (IRUC Order #277) $6.20

DANCE-MOVEMENT THERAPY BIBLIOGRAPHY, n.d. 5pp. (IRUC Order #296) $0.50

A GUIDE TO CREATIVE MOVEMENT FOR DEVELOPMENTALLY DISABLED CHILDREN, n.d. 125pp. IRUC Order #417) $12.50

AEROBIC DANCING-A RHYTHMIC SPORT, n.d. 12pp. (IRUC Order #422) $1.20

MOVEMENT-THE JOYOUS LANGUAGE: DANCE THERAPY FOR CHILDREN, 1976. 5pp. (IRUC Order #448) $0.50

CREATIVE ARTS FOR THE SEVERELY HANDICAPPED, 1976. 105pp. (IRUC Order #535) $10.50

PSYCHOLOGICAL CONTRIBUTIONS OF DANCE TO THE ADJUSTMENT OF THE DEAF, 1967. 5pp. (IRUC Order #664) $0.50

CREATIVE DANCE FOR THE EXCEPTIONAL CHILD, 1959. 8pp. (IRUC Order #665) $0.80

HUNTER COLLEGE DANCE THERAPY MASTER'S PROGRAM, n.d. 68pp. (IRUC Order #1106) $6.80

AIM: ADVENTURES IN MOVEMENT, 1974. 62pp. (IRUC Order #1139) $6.20

PROGRAM DEVELOPMENT IN RECREATION SERVICE FOR THE DEAF-BLIND, 1974. 463pp. (IRUC Order #1169) $46.30

SEQUENCED INSTRUCTIONAL PROGRAMS IN PHYSICAL EDUCATION FOR THE HANDICAPPED, 1973. 390pp. (IRUC Order #1188) $39.00

MOVEMENT AND PHYSICAL EDUCATION FOR THE HANDICAPPED: A SELECT BIBLIOGRAPHY, n.d. 4pp. (IRUC Order #7) $0.40

CREATIVE DRAMATICS: SENSORY STIMULATION AND CREATIVITY FOR THE MULTIPLY HANDICAPPED CHILD, 1975. 12pp. (IRUC Order #380) $1.20

WHAT IS DANCE THERAPY? 1976. 2pp. (JOPER, 47(1): 39, January) $0.20

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